



## A weekend of cheering for Tanglewood

TANGLEWOOD FESTI-VAL OF CONTEMPORARY MUSIC - works of Crumb, Essyad, Griffès, Ives, Jolas, McKinley, Riley, Rochberg and Stock, performed Saturday and Sunday by members of the Berkshire Music Center, the Boston Symphony Orchestra, Seiji Ozawa conducting, soprano Phyllis Bryn-Julson, and violinist Isaac Stern.

By Michael Steinberg Globe Staff

LENOX - Audiences for the Festival of Contemporary Music sponsored here each August by the Berkshire Music Center and the Fromm Music Foundation don't usually stand up and cheer, but Saturday afternoon, at the opening of . this year's session, they did in a big way. What turned them on was Betsy Jolas' witty and sensuous Quartet 2, stunningly performed by

#### REVIEW/MUSIC

soprano Elizabeth Parcells. violinist Arthur Zadinsky, violist Penelope Knuth, and cellist David Heiss.

The voice is an instrument here, articulating sounds tantalizingly on the verge of intelligible speech (with, finally, a delightful throwaway joke). Its separateness is acknowledged, even dramatized, by a couple of cadenzas, but essentially the singer is a member of the ensemble, conversing on equal terms (she sits where the first violinist usually would). The topic of conversation is. trills, trills slow and fast, regular and irregular, narrow and wide, and at the end all four get together on a trill as they have been trying to all along.

ensemble virtuosity, and I shouldn't think anything exists more difficult for coloratura soprano. The group gave a performance at once beautifully blended and distinct, and of exemplary delicacy. Elizabeth Parcells left us amazed and delighted at her bravura — those trills in sevenths are not something you hear any where and any day - her musicality, and the glow that is beginning to warm the brightness of her voice.

Twice more, these opening concerts became exciting. At the end of Saturday afternoon a superb sextet under the direction of Michael Pratt played "Paintings No. 2" by William McKinley, who teaches at the New England Conservatory. There are five small but rich panels, one to depict each season, and an epilogue that touches again the moods and sounds of all The quartet is a festival of four. It is music of changes,

dense, nervous, delicate, ex- nist Christopher O'Riley. quisitely timed, and with a sense of music as magic.

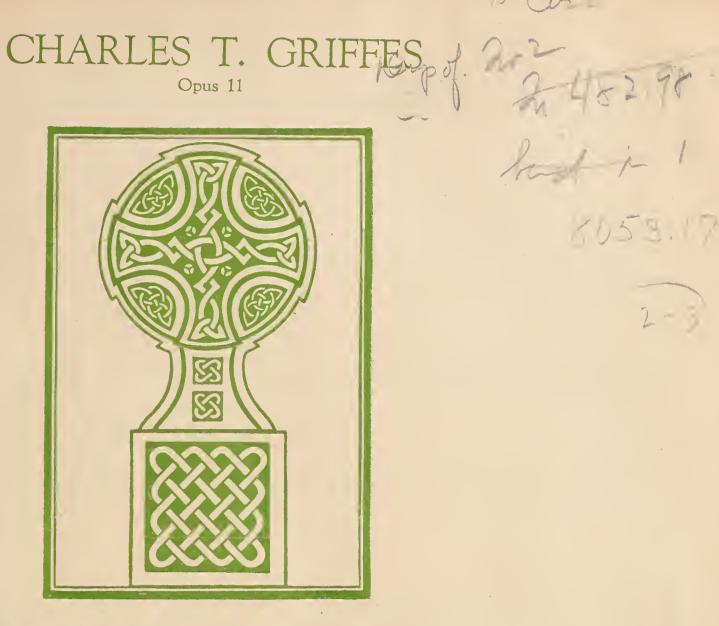
At his best, George Crumb commands magic like none of our contemporaries. For me, the four processionals of "Echoes of Time and The River," which were on Saturday's Boston Symphony program, are. mostly mannerism and surface. "Vox Balaenae" (the voice of the whale), on the other hand, is one of the wonders of recent music. Much of what makes it touching and spell-binding it owes to the whale songs that it translates into human music, but it becomes a finely imagined, coherent, intensely communicative statement.

It was performed Sunday morning by flutist Stephanie Jutt (who had already distinguished herself in the McKinley "Paintings"); cellist Sato Knudsen, and pia-

What these musicians gave in virtuosity, insight, concentration, and not least in those matters of deportment that are so crucial in Crumb's theatrical compositions, not only made a wonderful projection of the work but was something moving in itself. Enthusiasm was great after both Crumb performances, and like Jolas and McKinley, the composer was here to bow repeatedly with the players.

For the rest, we had the premiere of David Stock's "Dreamwinds" for wind quintet, an altogether undreamy structure of severely unadorned blocks with interesting edges; "Sultanes" by the Moroccan composer Ahmed Essyad, a clean work for tape alone, whose mixing of an Arab's herdsman's chant with pure studio sounds fascinated without always convincing; Dennis Riley's Concertino, another premiere, representing pleasantly and instantly forgettably the new prettiness; Charles Tomlinson Griffes' 1918 songs on poems by Fiona McLeod, Brangaene's Warning, Hebridean Mists, both with French accent, beautifully delivered by Phyllis Bryn-Julson and the BSO under Seiji Ozawa; and George Rochberg's counter-revolutionary violin concerto with Isaac Stern as soloist.





# THREE POEMS

By Fiona MacLeod

In Musical Settings
For High Voice With Piano Accompaniment

Net I. THE LAMENT OF IAN THE PROUD .60

THY DARK EYES TO MINE .60 II.

III. THE ROSE OF THE NIGHT .75



7,1936

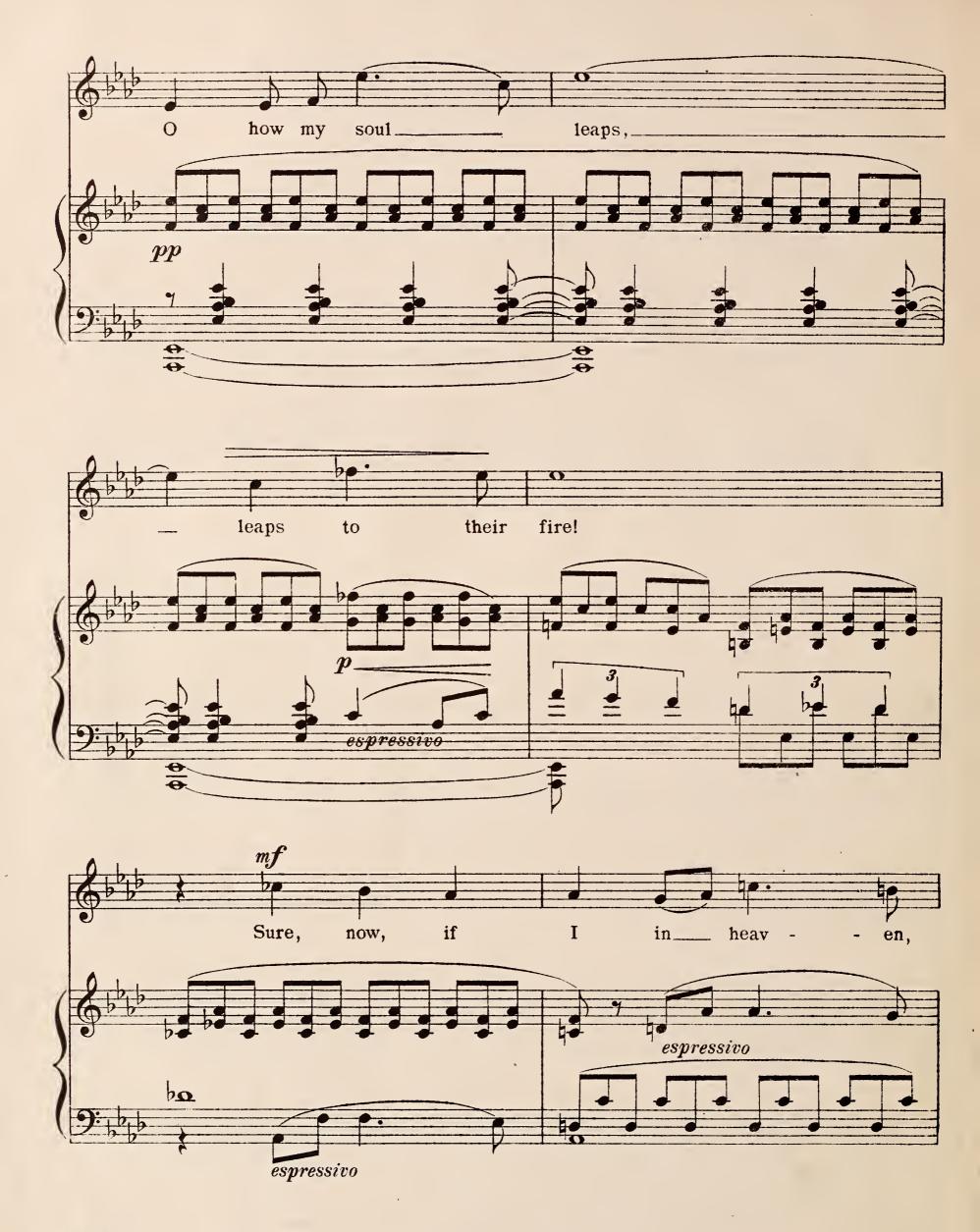
### Thy Dark Eyes to Mine

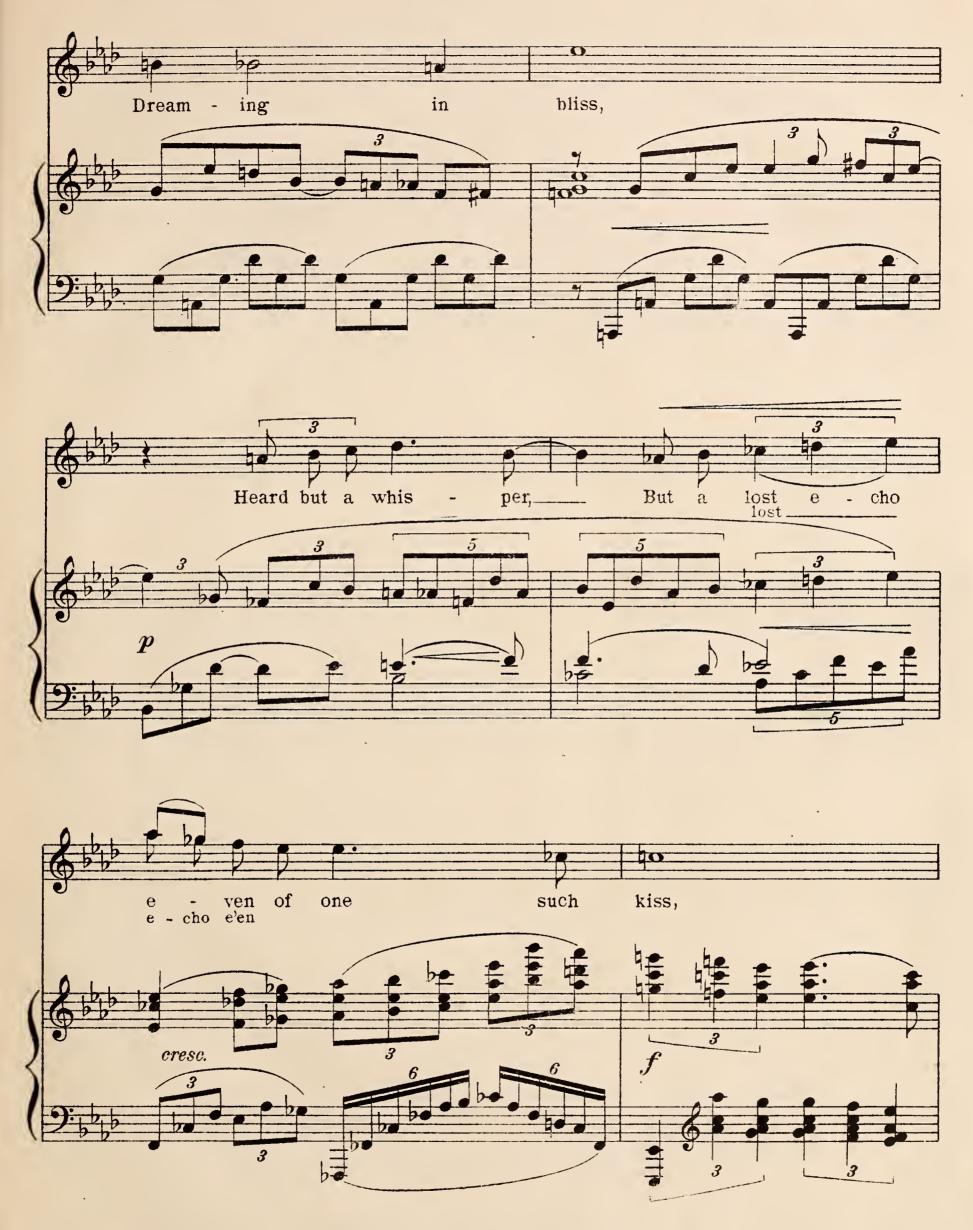
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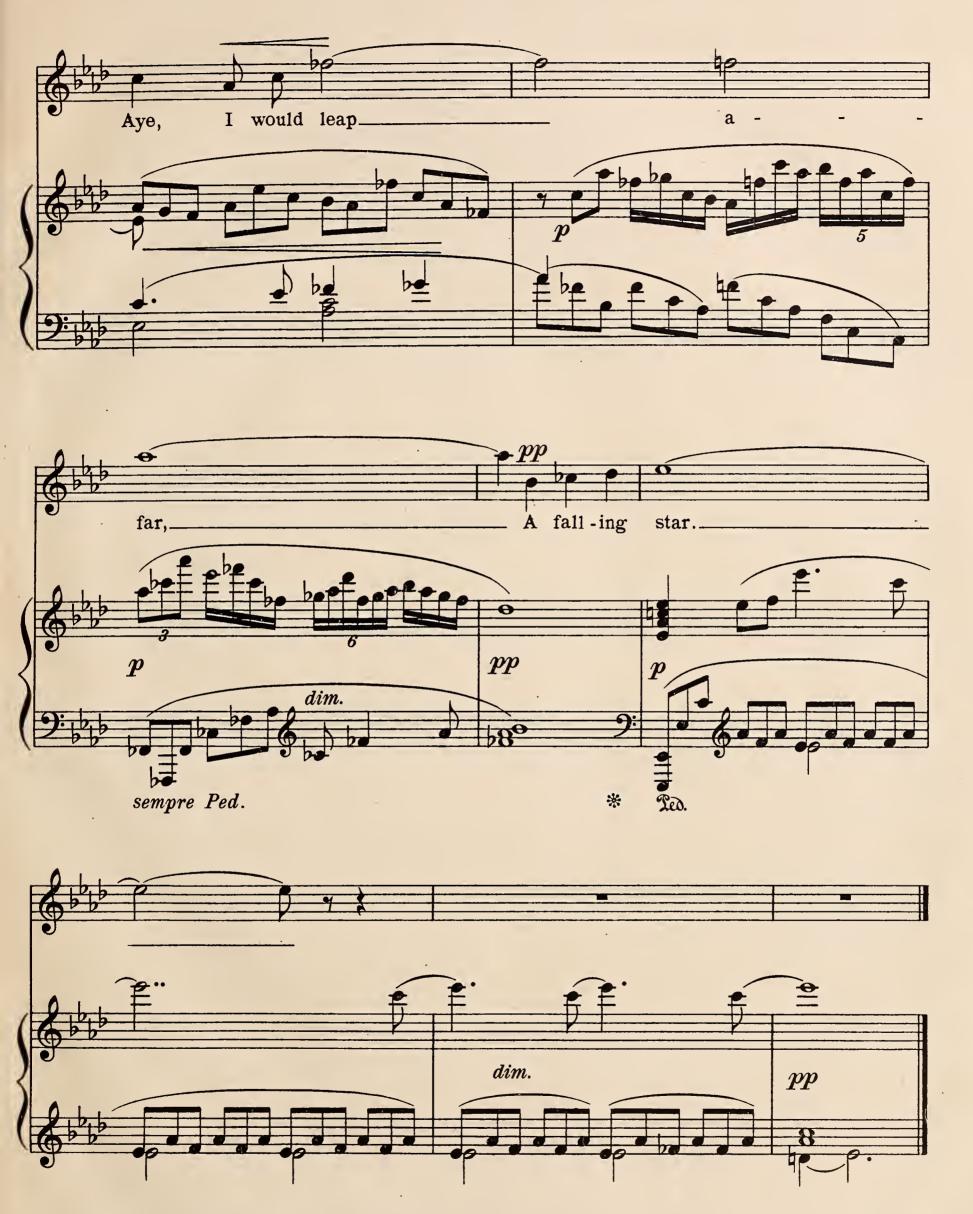
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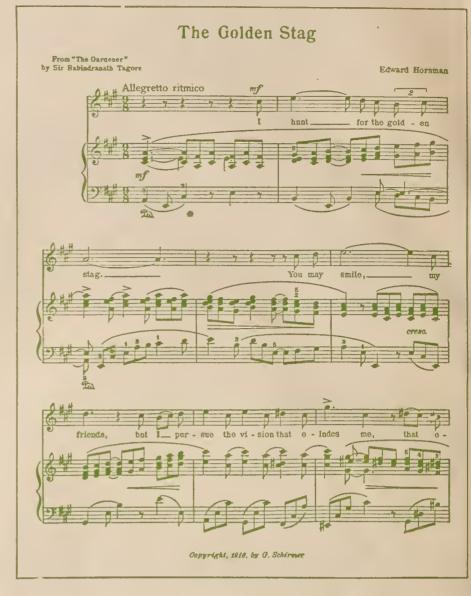


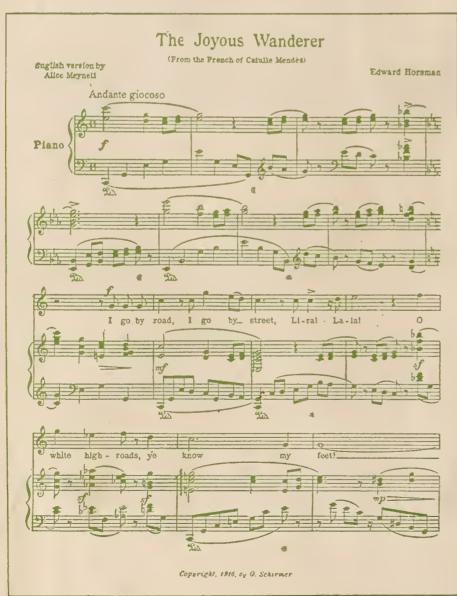




#### Recent songs by the composer of THE BIRD OF THE WILDERNESS









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- Net

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may 7, 1936

### The Rose of The Night

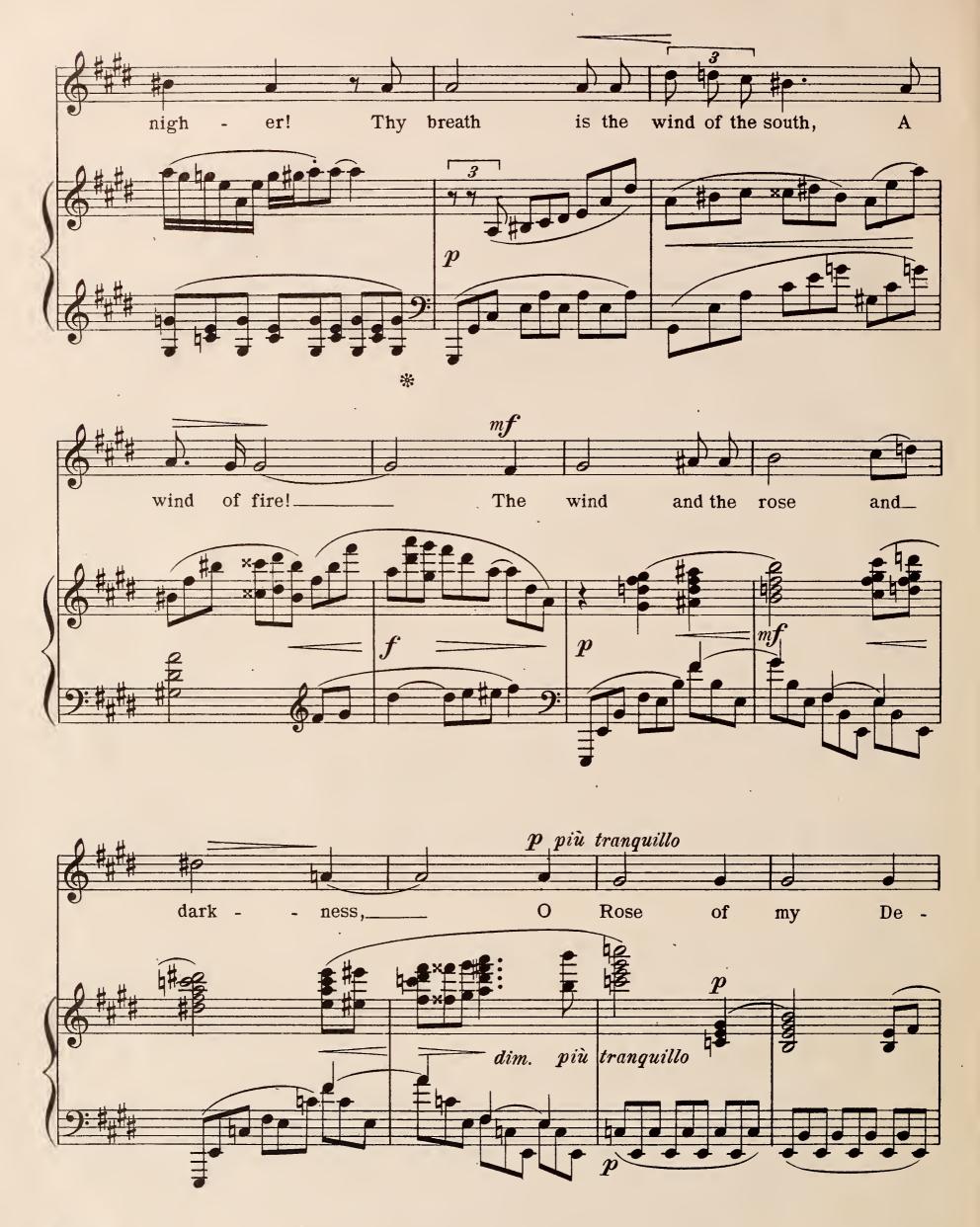
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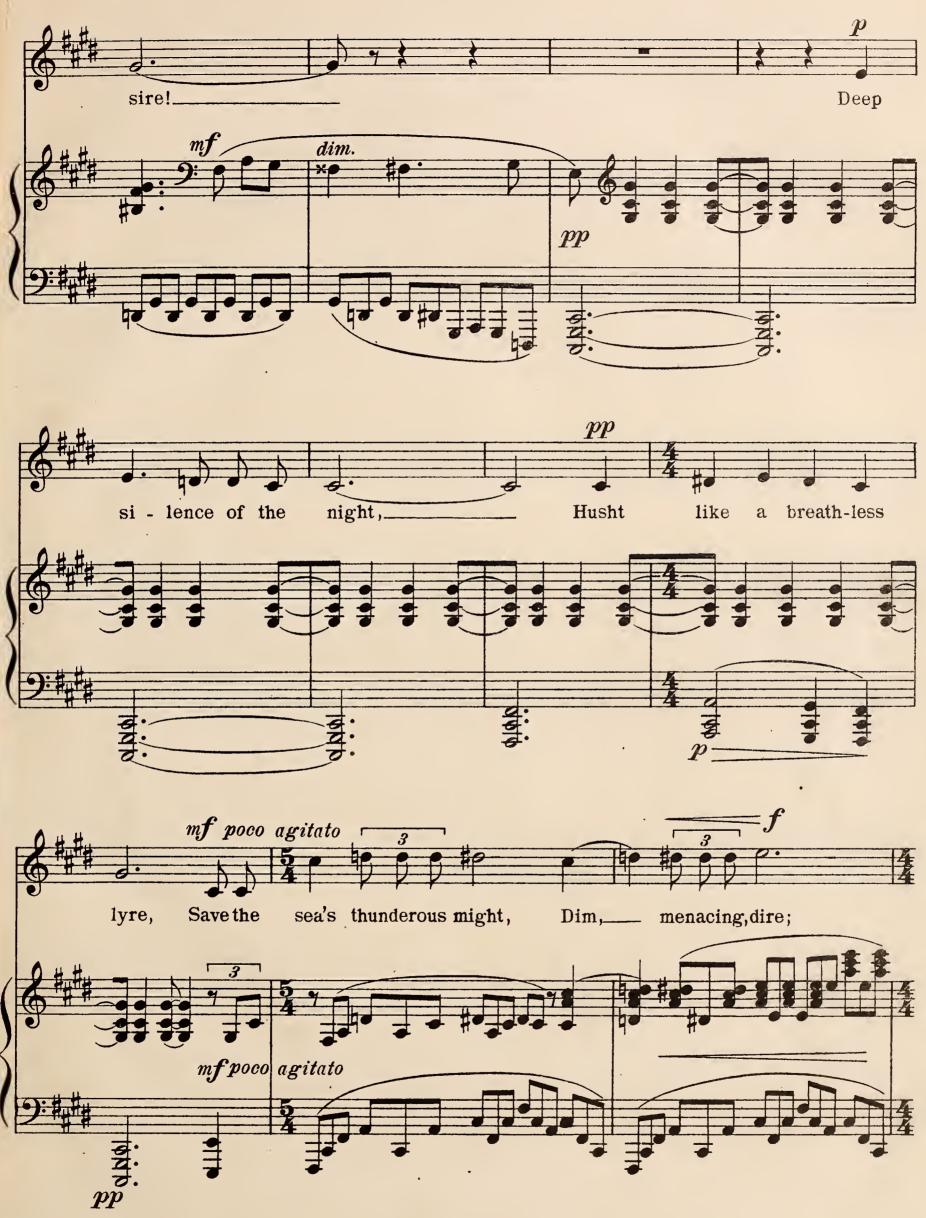
There is an old mystical legend that when a soul among the dead woos a soul among the living, so that both may be reborn as one, the sign is a dark rose, or a rose of flame, in the heart of the night.



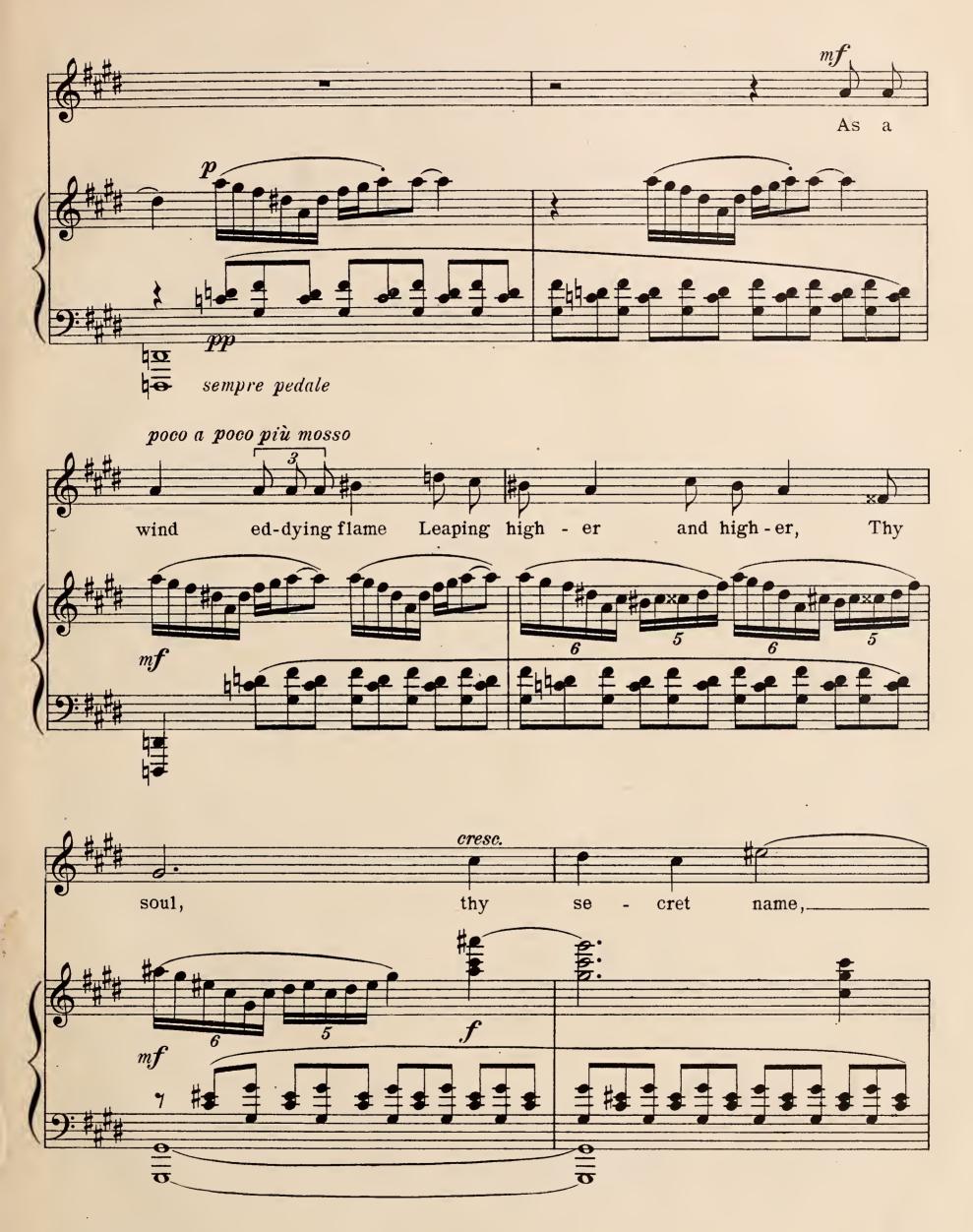
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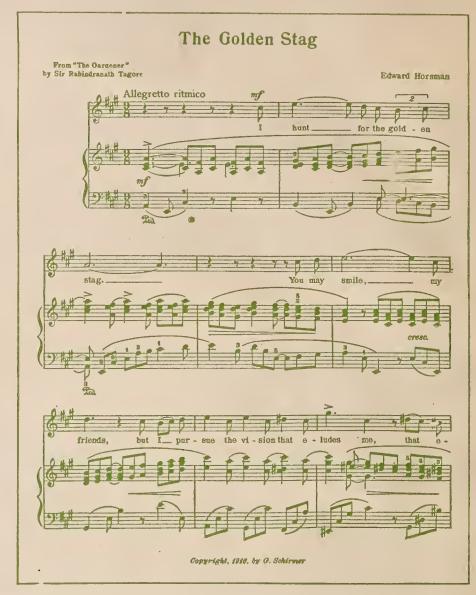


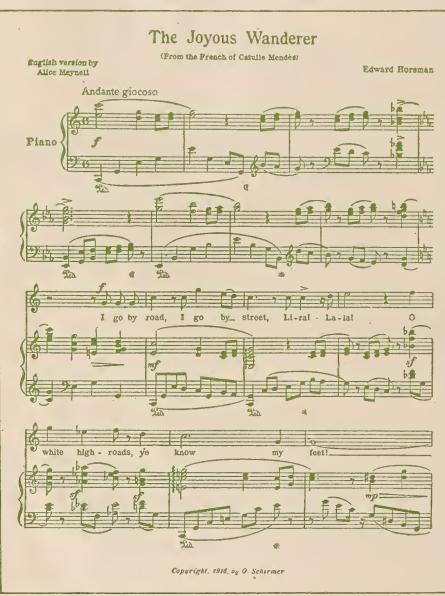


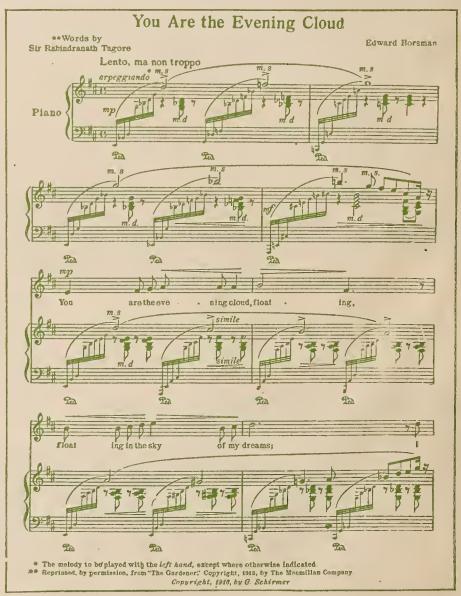


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